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HOWE'S FIGURE MUSIC FOR BANJO

A QUICK, COMPREHENSIVE METHOD OF PLAYING THE BANJO WITHOUT NOTES-BY FIGURE NOTATION

Intended for those who have neither the Time, Patience or Money to take Lessons.

BY A. O. HOWE

Published by
A.O. & E.C. HOWE
CHICAGO

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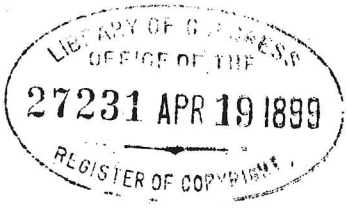
HOWE'S FIGURE MUSIC FOR BANJO



EXPLANATION OF

Howe's Figure Music for Banjo

The Banjo has five strings, the first string being called B; the second string, G Sharp; the third, E; the fourth, A; the fifth (short string) E.

In Howe's System of writing music, the five lines of the staff represent the five strings of the Banjo. The top line represents the B string on the Banjo; the second line from the top represents the G Sharp string; the third line represents the E string; the fourth line represents the A string; the fifth line represents the E (short) string. See Figure 1.

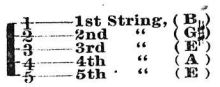


FIG. 1.

The numbers *on the lines* indicate which frets to play. For instance, if B string has the Figure 3 on it, it means that B string is to be held down at 3d fret with a finger of the left hand. The cipher O means *Open*—to strike the string without pressing it to any fret.

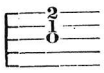


FIG. 2.

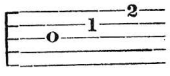


FIG. 3.

When figures are written one above the other (see Figure 2) it indicates that all the strings on which figures are placed are to be played at one time.

When the figures follow one another, as in Figure 3, it indicates that they should be played one at a time, in the order in which they are written, *i. e.*, play the 3d string open; then the 2d string at first fret; then the 1st string at second fret.

No strings should be played which do not have figures on them.

The figures *over* the staff indicate the time only, and have nothing to do with the strings or frets. The time is complete in each measure, as indicated by the figures. The dashes (see Figure 4) indicate rests, each dash being a rest of one count. When two or more figures are tied together with a brace (see Figure 5) it indicates that they should all be played in one count, and should always be played very quickly.

FIG. 4.

FIG. 5.

FIG. 6.

When dots are placed *before* a bar (see Figure 6) it indicates that the player should go back to where the dots are placed *after* the bar and repeat.

When "S" is written over a figure, it means to *snap* the string. In the piece, Tennessee Jig, "S" is written over the Figure 2 on third string. It means to play the third string at 2d fret, and then when taking the finger of the left hand from the string, to snap it at the same time, producing two tones, while having struck the string only once.

"Barre" means to lay the first finger of the left hand across all of the strings to be played, holding them all down at the fret indicated. The object of the Barre is to make easier the fingering of the strings, especially if higher frets must be reached on some of the strings at the same time.

In the songs, both the air is written (on the upper staff) and the Banjo accompaniment (on the lower staff). Some of the songs have "ending first time" and "ending second time" at the finish. The dots (see Figure 6) indicate that the chorus should be repeated, and the "ending first time" should be played the first time through, omitting the "ending second time." After repeating, the "ending first time" should be omitted and the "ending second time" played.

Figures marked with an asterisk (*) should be sung one octave lower than written.

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.H66

EXAMPLE.—Take the piece, "In the Gloaming": Place the first finger of the left hand across first and second strings at fifth fret and play these two strings, both at one time. (These figures being written one over the other indicates that both should be played at one time). Then follows a rest of two counts; next place first finger on the second string at 6th fret and the second finger on the first string at 7th fret, and play both strings at one time; then play first and second strings at 5th fret, both at one time; then follows a rest of one count; then place first finger on second string at 1st fret and the second finger on first string at 2d fret, and play both strings at one time; then rest one count; then first and second strings at 5th fret again; then rest two counts; then place finger across first and second strings at 3d fret, and play both strings at one time; play them in this position twice, then rest one count; then play second string at 1st fret and first string at 2d fret, both at one time; then rest one count; then play first string open; then third string at 2d fret; then second string at 1st fret; then second string at 1st fret and first string at 2d fret, both at one time, and so forth.

In conclusion we wish to say: Practice, PRACTICE, PRACTICE. We can teach you very plainly HOW to proceed—which strings to play, which frets to play, etc., but the rest depends on you. No musician in the world ever accomplished anything without constant, persistent practice, and if you wish to be a banjo player, you must do likewise. Follow the teachings of this Instructor and practice—constantly, persistently and with determination to succeed, and we will make of you a finished artist.

How to Tune the Banjo.

Tune the 4th (Bass string) to A, with the aid of a tuning-pipe (or with a piano or organ). When playing with another instrument, tune the 4th string to C.

Place finger on fourth string, 7th fret, and tune third string (E) in unison.

Place finger on third string, 4th fret, and tune second string (G Sharp) in unison.

Place finger on second string, 3d fret, and tune first string (B) in unison.

Tune the fifth string (short E) one octave higher than third string (E).

If a piano or organ is available, the above method of tuning may be abandoned, and the strings tuned in unison with the corresponding letters of the piano or organ in the middle register.

A tuning pipe, for tuning all the strings of the Banjo, will be sent upon receipt of 60 cents. A tuning-pipe has one pipe for each string, which gives the correct tone, and all that is necessary is to tune each string to the pitch of the tuning-pipe. If the student has a tuning-pipe, the above directions for tuning may be dispensed with. The tuning-pipe is especially recommended for those who are unaccustomed to tuning the Banjo. It is a very simple, easy and quick manner of tuning and insures absolute correctness.

Fingering.

RIGHT HAND.—The thumb is used to pick the 3d, 4th and 5th strings. The first finger picks the 2d string, the second finger picks the 1st string.

How to Fret a Banjo.

Divide the distance from the nut to the bridge into 18 equal parts and place first fret one-eighteenth from the nut. Then divide the distance from the first fret to the bridge into 18 equal parts and place 2d fret one-eighteenth from the 1st fret, and so on down.

How to Clean a Banjo Head.

Wash with lukewarm water and castile soap. Dry with a sponge or flannel, by rubbing the head lightly. Hang up to dry. Every time the head is cleaned, screw the brackets tighter after drying.

How to Keep a Banjo in Order.

Keep it in a temperature of 60 to 75 degrees. When not in use the bridge should be put down. A Banjo case or bag is essential and the Banjo should be kept in it when not in use. You need a key for the Banjo. If it does not sound very good, it may be the head needs tightening. Or perhaps the bridge is not in the right place. Move it up or down the head until it corresponds with the frets. When you get the bridge in the right place, mark the head, so that you will get it in the same place each time.

A HOT TIME IN THE OLD TOWN.

BANJO.

Words by JOE HAYDEN.
Music by THEO. A. METZ.

Arr. by A. O. HOWE.

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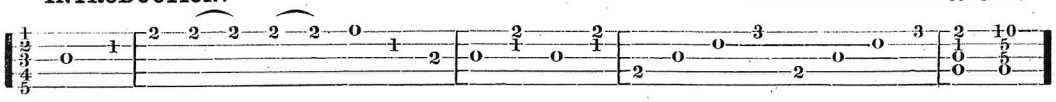
INTRODUCTION.

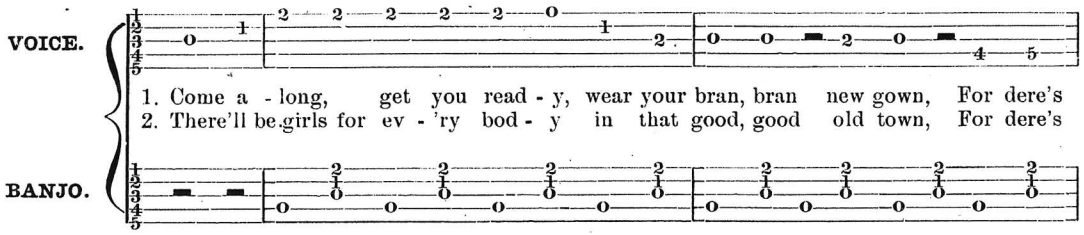


Slowly.

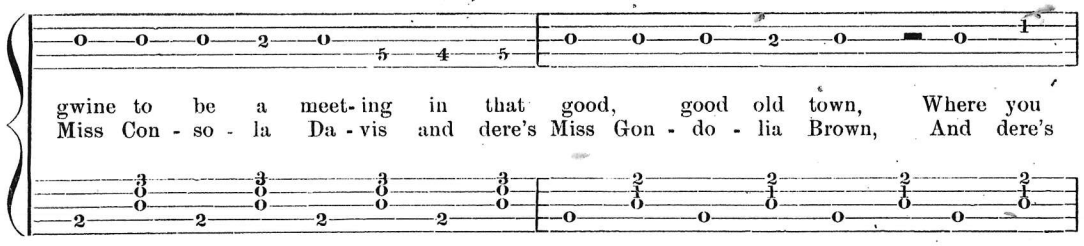
Count. 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

VOICE.

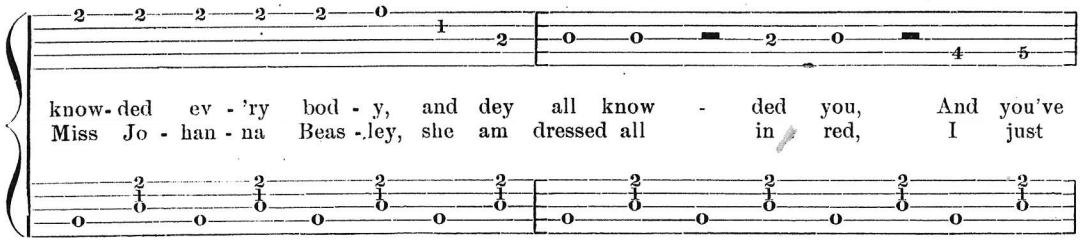
BANJO.



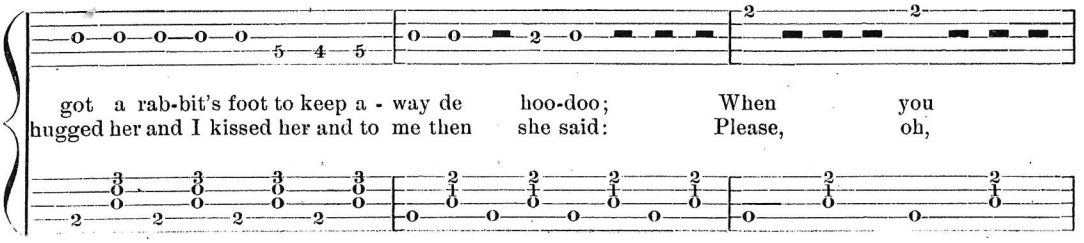
1. Come a - long, get you read - y, wear your bran, bran new gown, For dere's
2. There'll be girls for ev - 'ry bod - y in that good, good old town, For dere's



gwine to be a meet- ing in that good, good old town, Where you
Miss Con - so - la Da - vis and dere's Miss Gon - do - lia Brown, And dere's

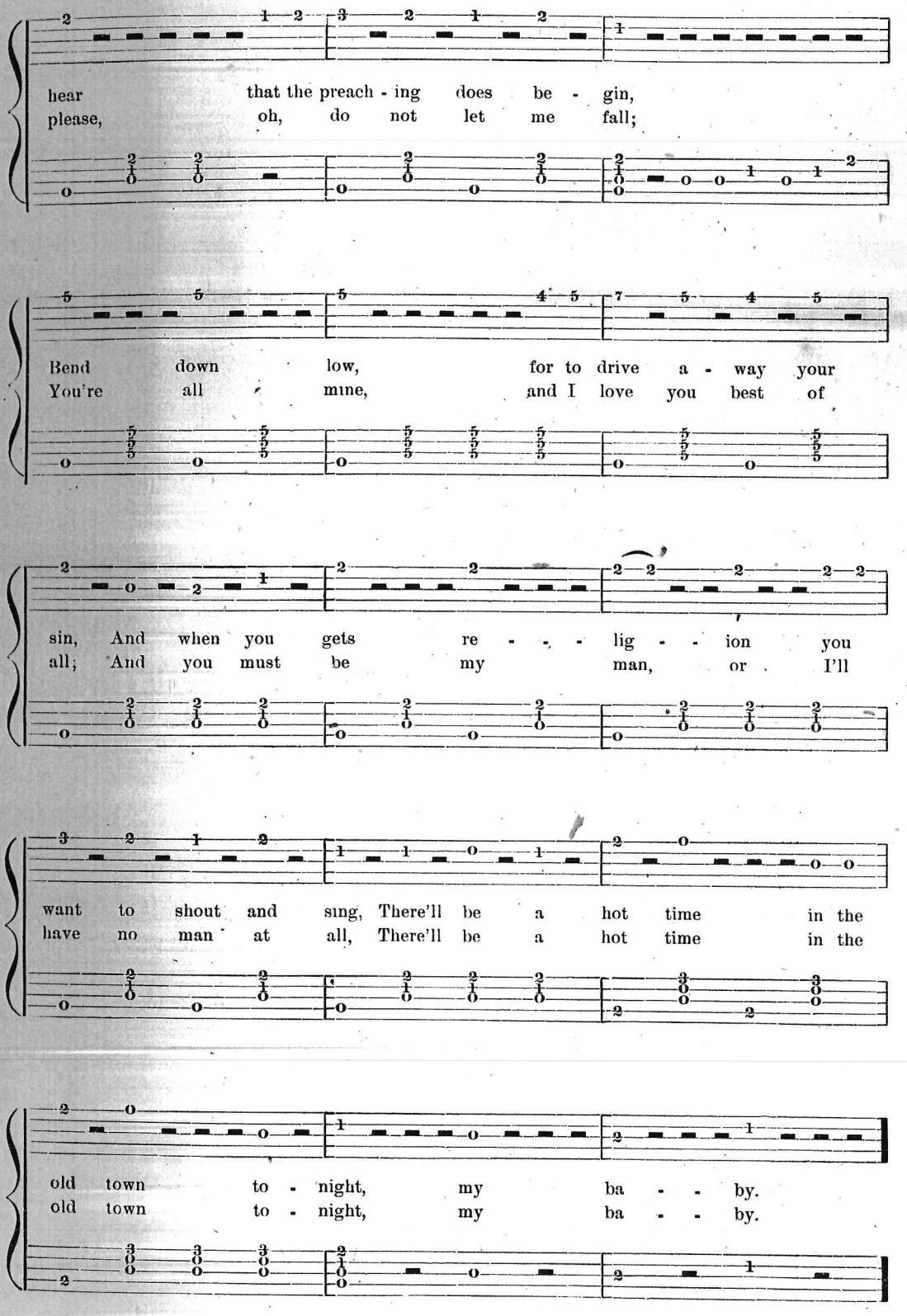


know- ded ev - 'ry bod - y, and dey all know - ded you, And you've
Miss Jo - han - na Beas - ley, she am dressed all in red, I just



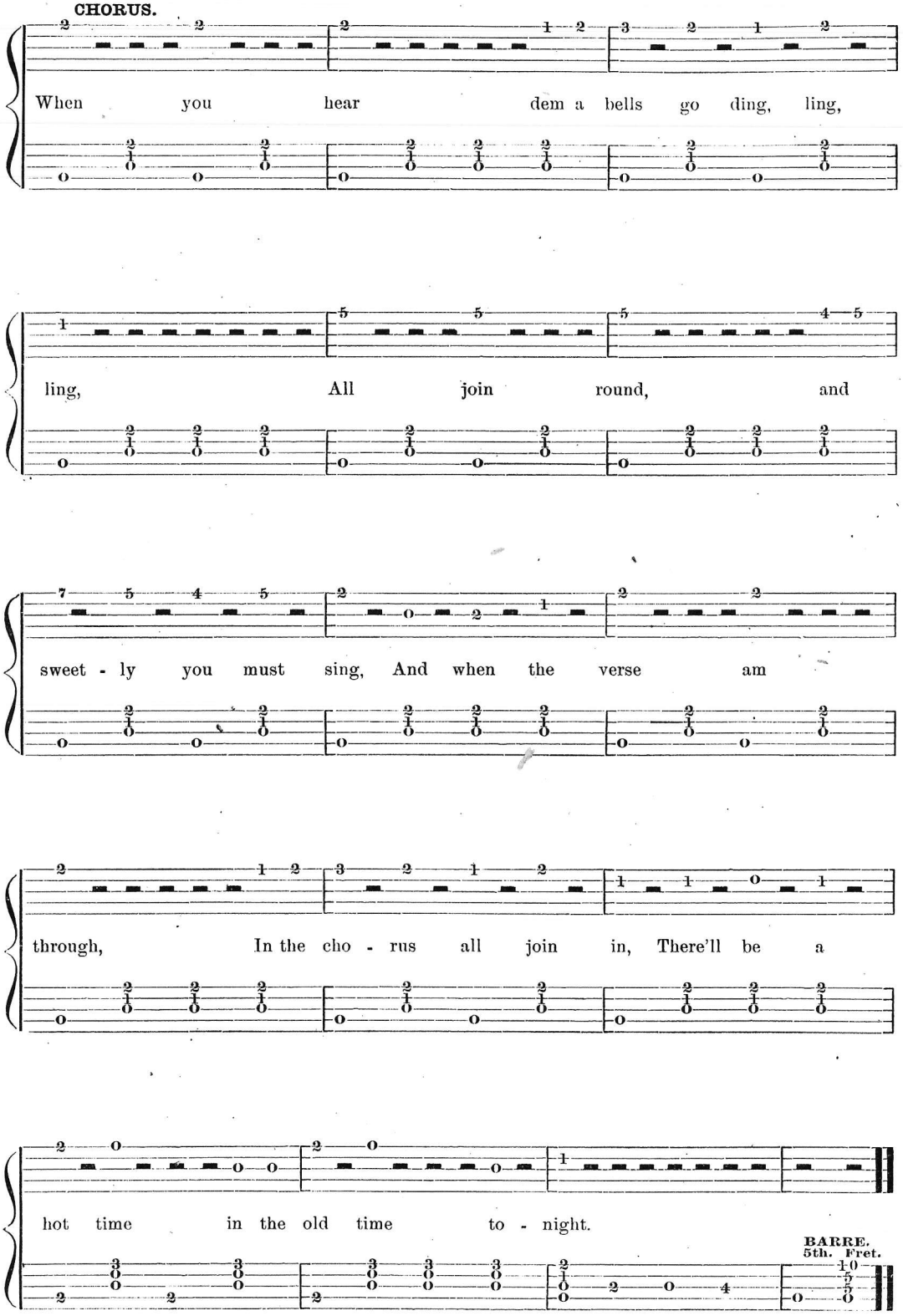
got a rab-bit's foot to keep a - way de hoo-doo; When you
hugged her and I kissed her and to me then she said: Please, oh,

A Hot Time in the Old Town—Continued.


hear that the preach - ing does be - gin,
please, oh, do not let me fall;
Bend down low, for to drive a - way your
You're all mine, and I love you best of
sin, And when you gets re - - - lig - - ion you
all; And you must be my man, or I'll
want to shout and sing, There'll be a hot time in the
have no man at all, There'll be a hot time in the
old town to - night, my ba - - by.
old town to - night, my ba - - by.

A Hot Time in the Old Town—Concluded.

CHORUS.


When you hear dem a bells go ding, ling,
ling, All join round, and
sweet - ly you must sing, And when the verse am
through, In the cho - rus all join in, There'll be a
hot time in the old time to - night.
BARRE.
5th. Fret.

MY GAL IS A HIGH-BORN LADY.

BANJO.

BARNEY FAGAN.

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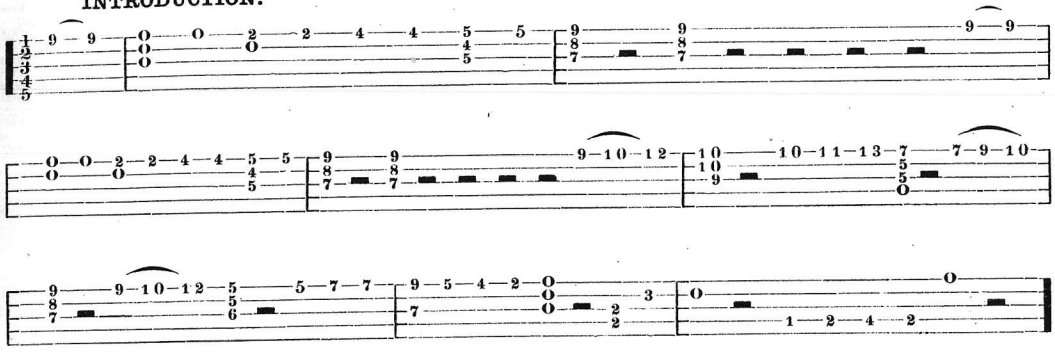
INTRODUCTION.

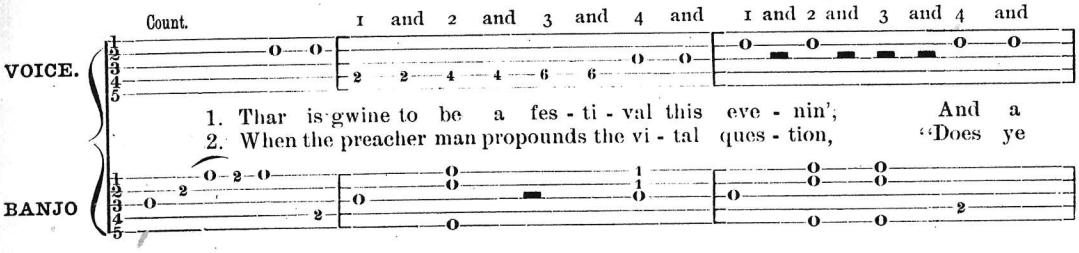


Count. 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

VOICE.

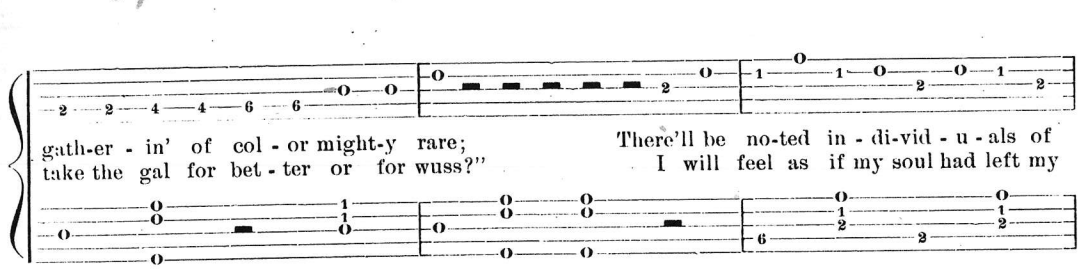
BANJO

1. Thar is gwine to be a fes - ti - val this eve - nin', And a
2. When the preacher man propounds the vi - tal ques - tion, "Does ye



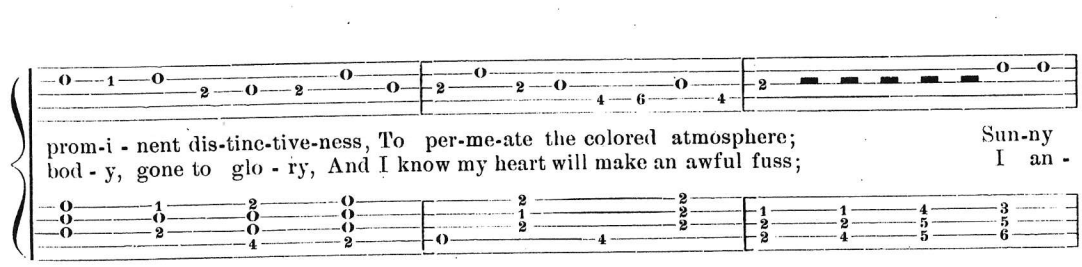
gath-er - in' of col - or might-y rare;
take the gal for bet - ter or for wuss?"

There'll be no-ted in - di-vid - u - als of
I will feel as if my soul had left my



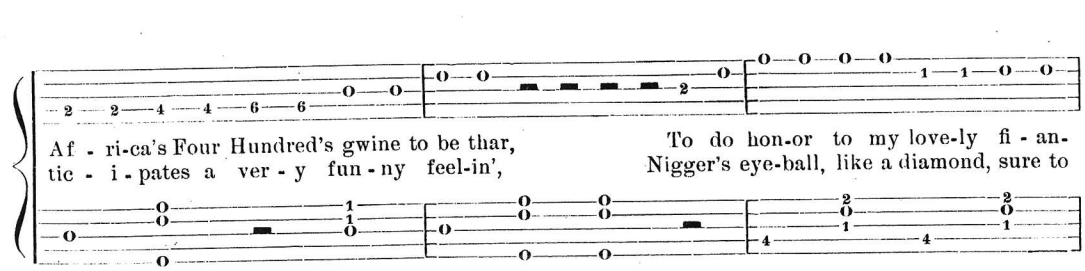
prom-i - nent dis-tinc-tive-ness, To per-me-ate the colored atmosphere;
bod - y, gone to glo - ry, And I know my heart will make an awful fuss;

Sun-ny
I an -

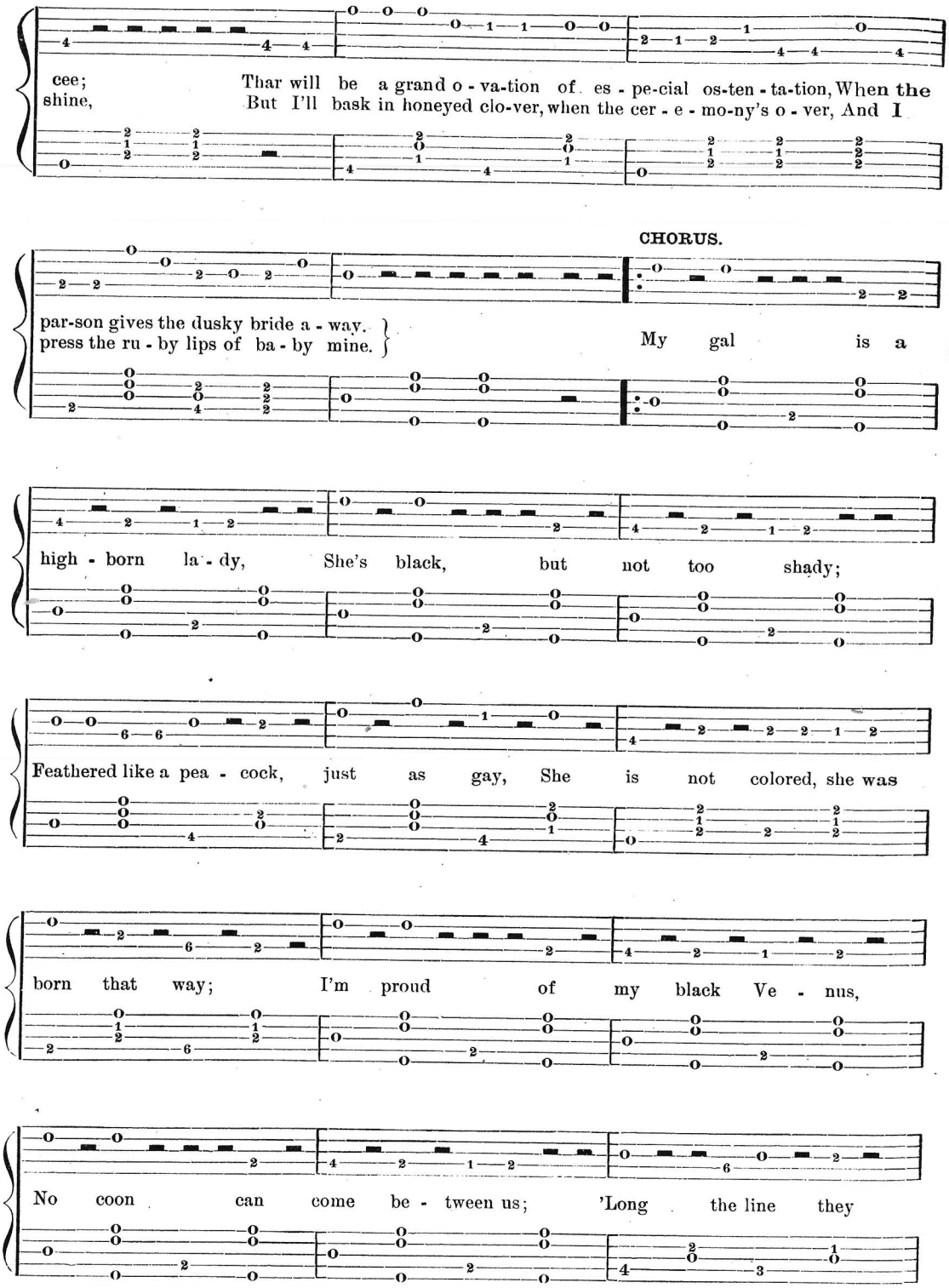


Af - ri-ca's Four Hundred's gwine to be thar,
tic - i - pates a ver - y fun - ny feel-in',

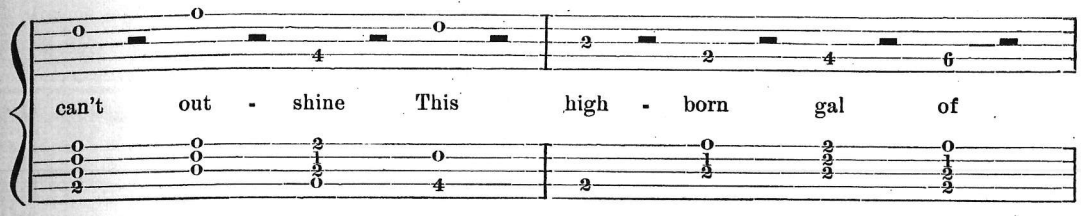
To do hon-or to my love-ly fi - an-
Nigger's eye-ball, like a diamond, sure to

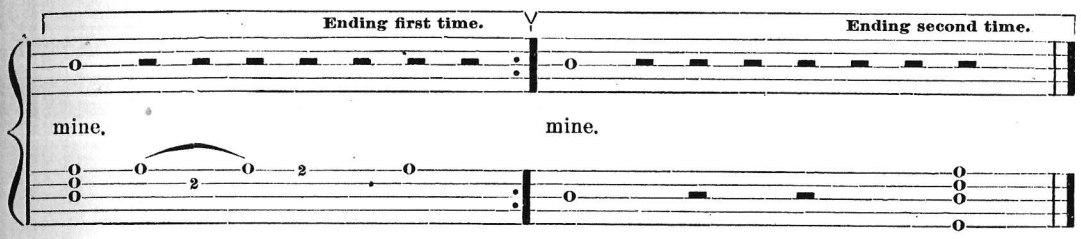


My Gal is a High-born Lady—Continued.


cee;
shine,
Thar will be a grand o - va-tion of es - pe-cial os-ten - ta-tion, When the
But I'll bask in honeyed clo-ver, when the cer - e - mo-ny's o - ver, And I
CHORUS.
par-son gives the dusky bride a - way.
press the ru - by lips of ba - by mine.
My gal is a
high - born la - dy, She's black, but not too shady;
Feathered like a pea - cock, just as gay, She is not colored, she was
born that way; I'm proud of my black Ve - nus,
No coon can come be - tween us; 'Long the line they

My Gal is a High-born Lady—Concluded.

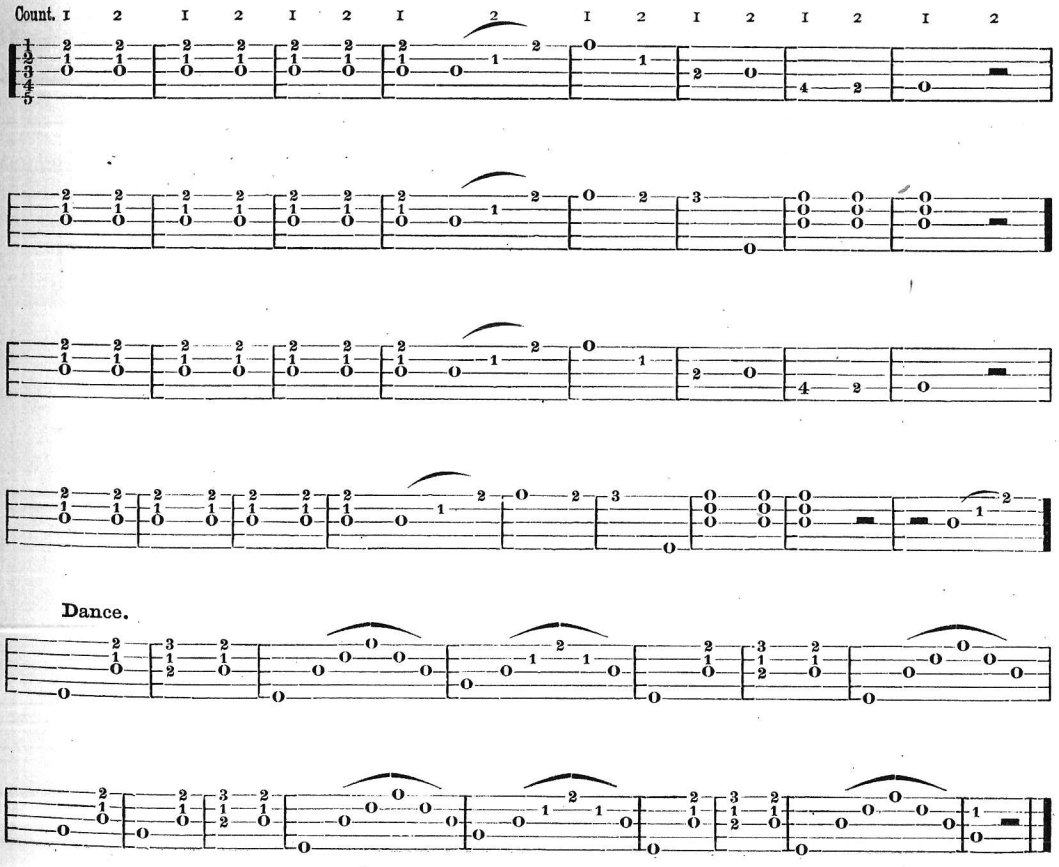




PLANTATION WALK-AROUND.

Arr. by HOWE.

BANJO.



Dance.

MISTER JOHNSON, TURN ME LOOSE.

BANJO.

Arr. by G. L. LANSING.

BEN. R. HARNEY.

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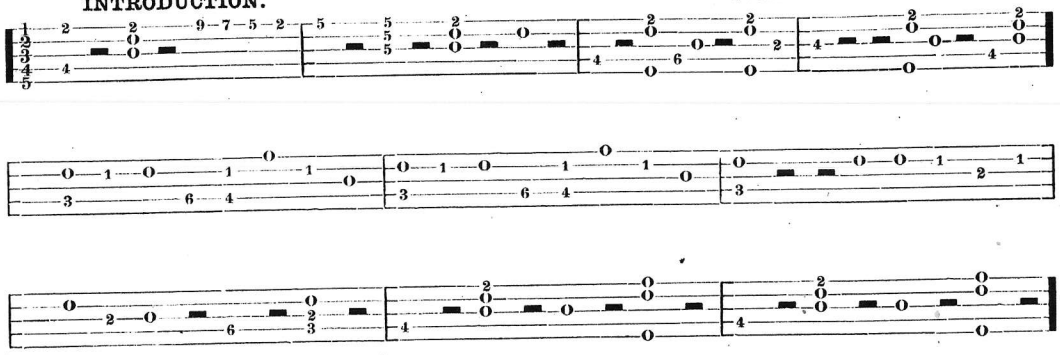
INTRODUCTION.



Count. 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

VOICE.

BANJO.

1. T'other eb-'ning eb-'ry ting was still, Oh! babe,
2. T'other eb-'ning when de sun was down, Oh! babe,

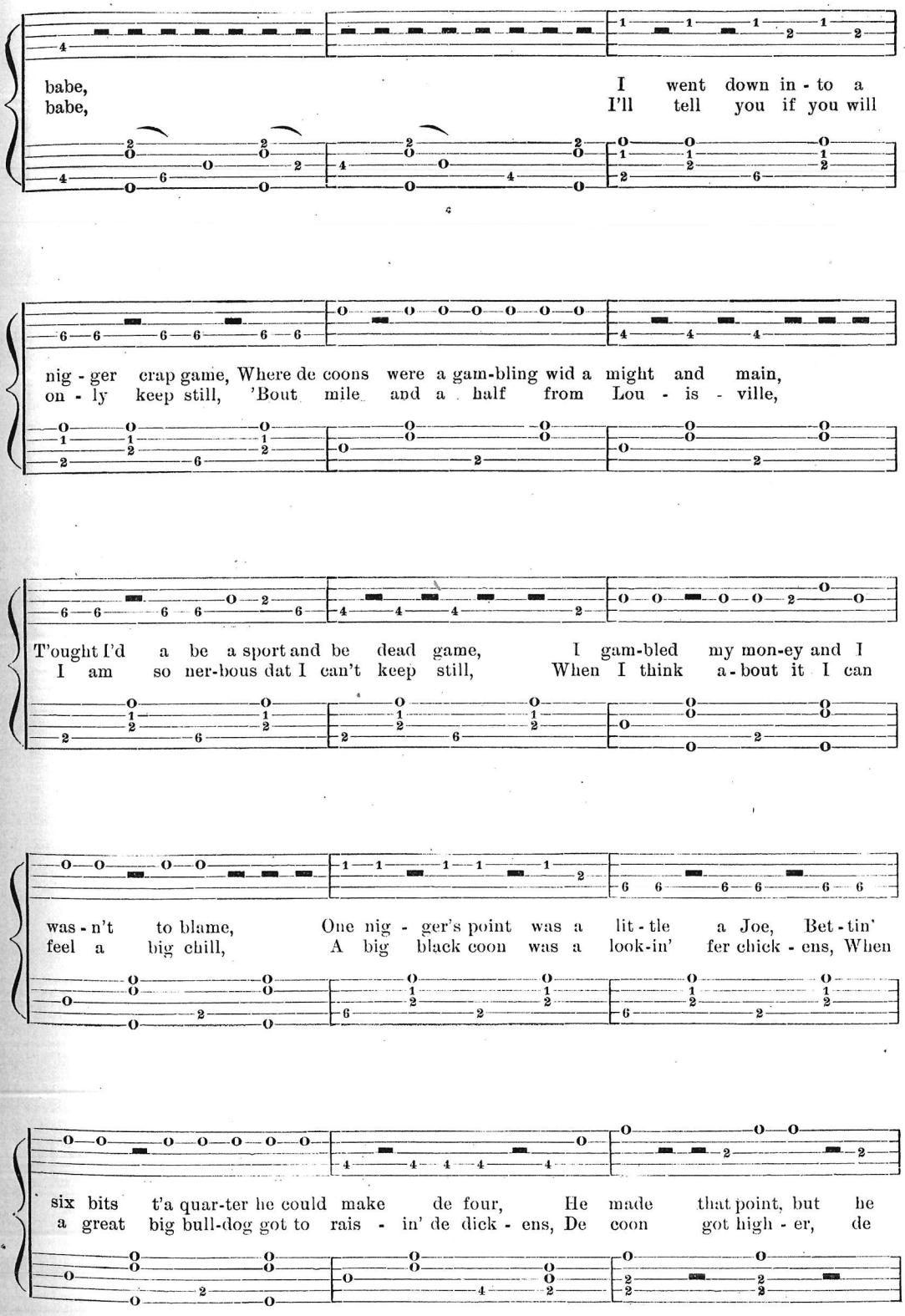
De moon was climb-in' down be - hind de hill, Oh!
I went down old man Johnson's chick - en farm, Oh!

babe,
babe,

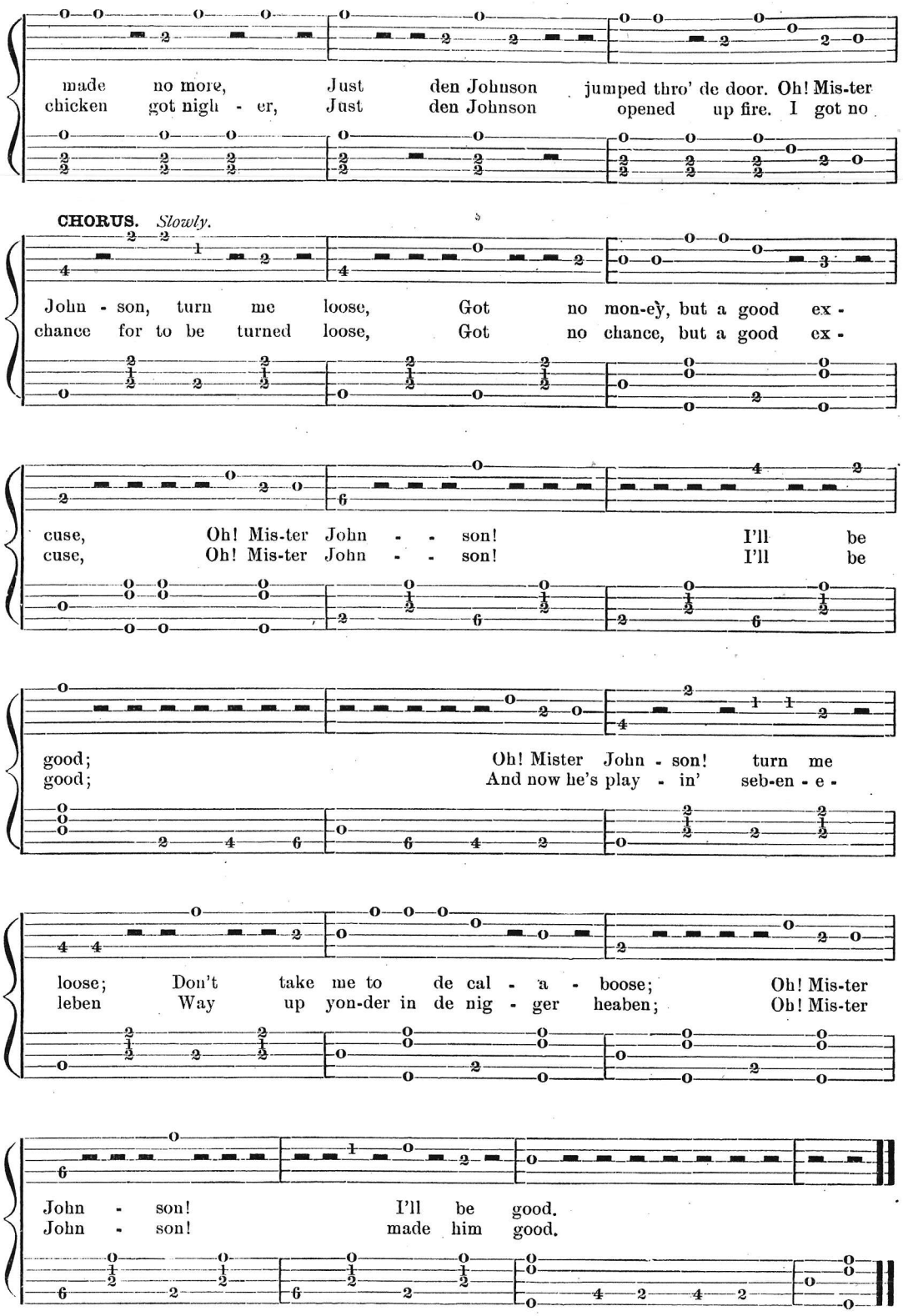
T'ough eb - 'ry - bod-y was a
Climbed in de chick-en loft

sound a-sleep, But a old man a Johnson was a on his beat, Oh!
on my knees, Was a half way a thro' when de chick - en sneezed, Oh!

Mister Johnson, Turn Me Loose—Continued.


babe, I went down in - to a
babe, I'll tell you if you will
nig - ger crap game, Where de coons were a gam-bling wid a might and main,
on - ly keep still, 'Bout mile and a half from Lou - is - ville,
T'ought I'd a be a sport and be dead game, I gam-bled my mon-ey and I
I am so ner-bous dat I can't keep still, When I think a - bout it I can
was - n't to blame, One nig - ger's point was a lit - tle a Joe, Bet - tin'
feel a big chill, A big black coon was a look-in' fer chick - ens, When
six bits t'a quar-ter he could make de four, He made that point, but he
a great big bull-dog got to rais - in' de dick - ens, De coon got high - er, de

Mister Johnson, Turn Me Loose—Concluded.


made no more, Just den Johnson jumped thro' de door. Oh! Mis-ter
chicken got nigh - er, Just den Johnson opened up fire. I got no
CHORUS. Slowly.
John - son, turn me loose, Got no mon-ey, but a good ex -
chance for to be turned loose, Got no chance, but a good ex -
cuse, Oh! Mis-ter John - - son! I'll be
cuse, Oh! Mis-ter John - - son! I'll be
good; Oh! Mister John - son! turn me
good; And now he's play - in' seb-en - e -
loose; Don't take me to de cal - a - boose; Oh! Mis-ter
leben Way up yon-der in de nig - ger heaben; Oh! Mis-ter
John - son! I'll be good.
John - son! made him good.

NOTE.—The notes in this piece marked with an asterisk (*) should be sung one octave lower than written.

MARCHING THROUGH GEORGIA.

BANJO.

Arr. by HOWE.

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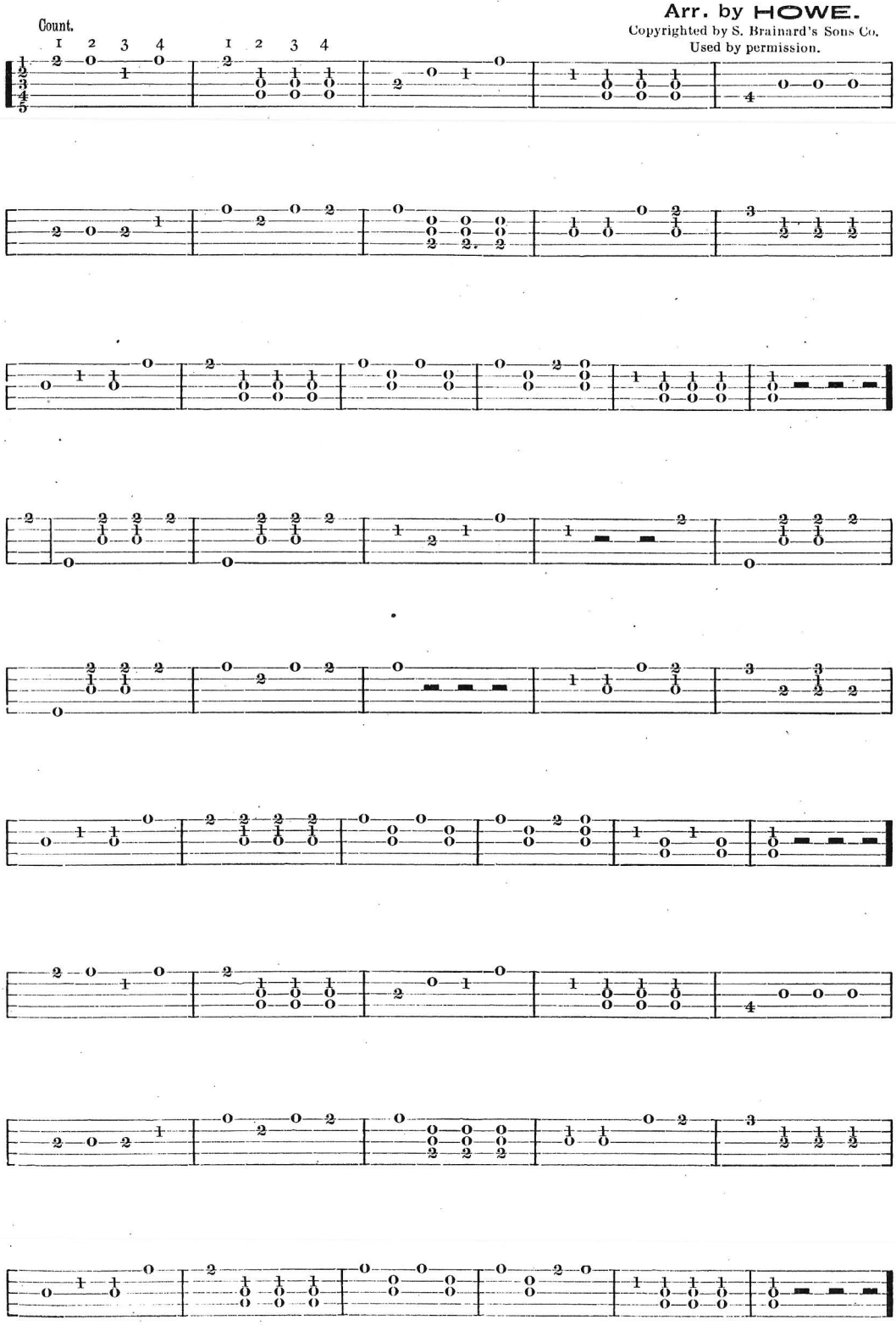

SHE IS THE DAUGHTER OF OFFICER PORTER.

BANJO.

Words by M. E. ROURKE.

Arr. by G. L. LANSING.

Music by GEO. SCHLEIFFARTH.

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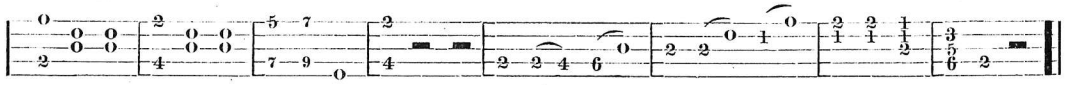
INTRODUCTION.



Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

VOICE

BANJO

1. P'lice - - man Por - ter on beat, Peo - ple ob - serve him
2. In this fam - 'ly were three; Dan - ny, her lit - tle

dai - ly, Cross - - ing o - ver the street, With some one
broth-er, P'lice - - man Por-ter. and she; Since they have

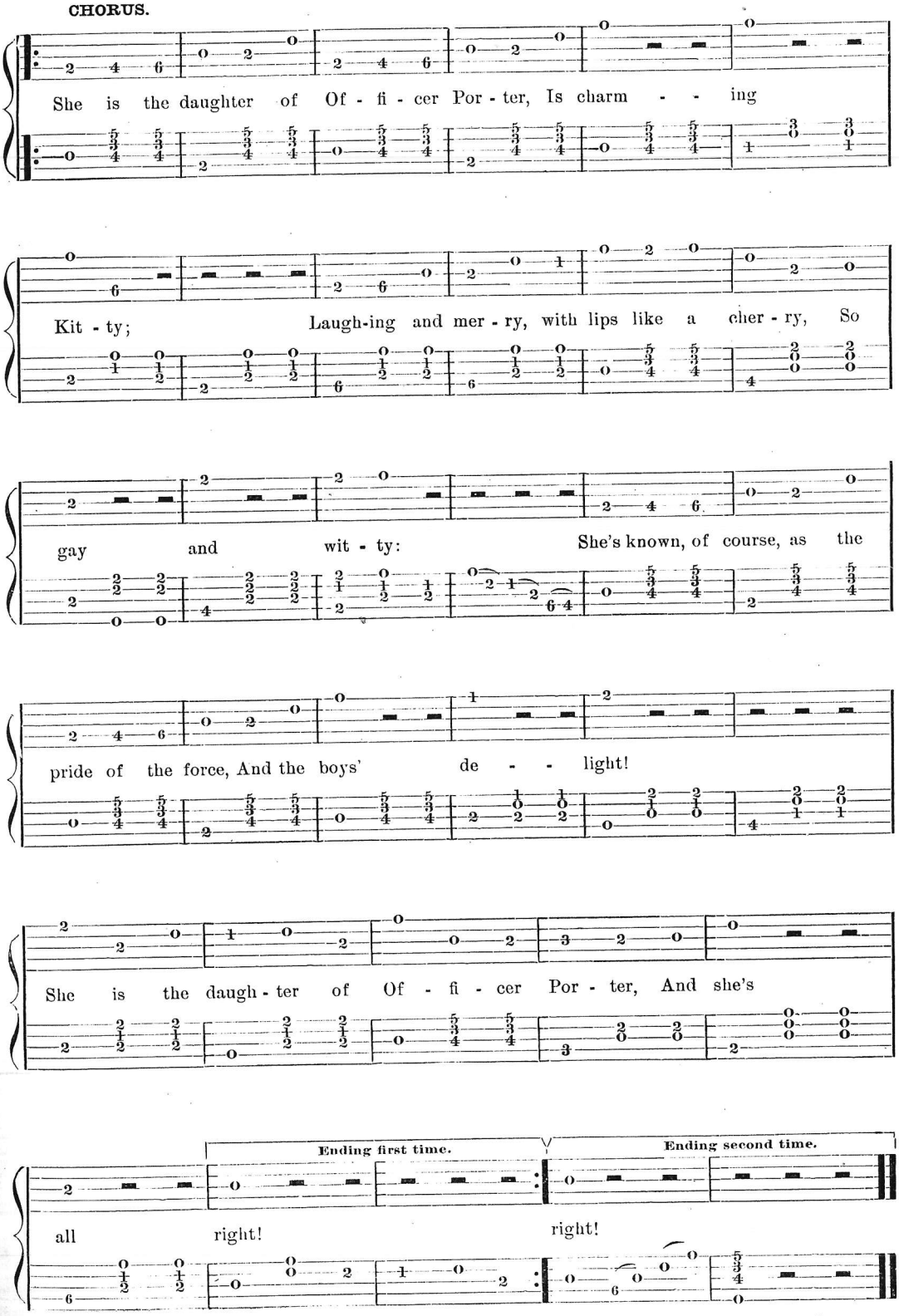
trip - ping gai-ly; Some have seen him ev - 'ry day,
lost their moth-er; To the sta - tion ev - 'ry day,

Some but once have passed that way, Yet their glan-ces
With her lit - tle lunch - eon tray, Kit - ty dear would

seem to say, "Who is that maid - en sweet?"
wend her way, And dad would wait - ing be.

She is the Daughter of Officer Porter—Concluded.

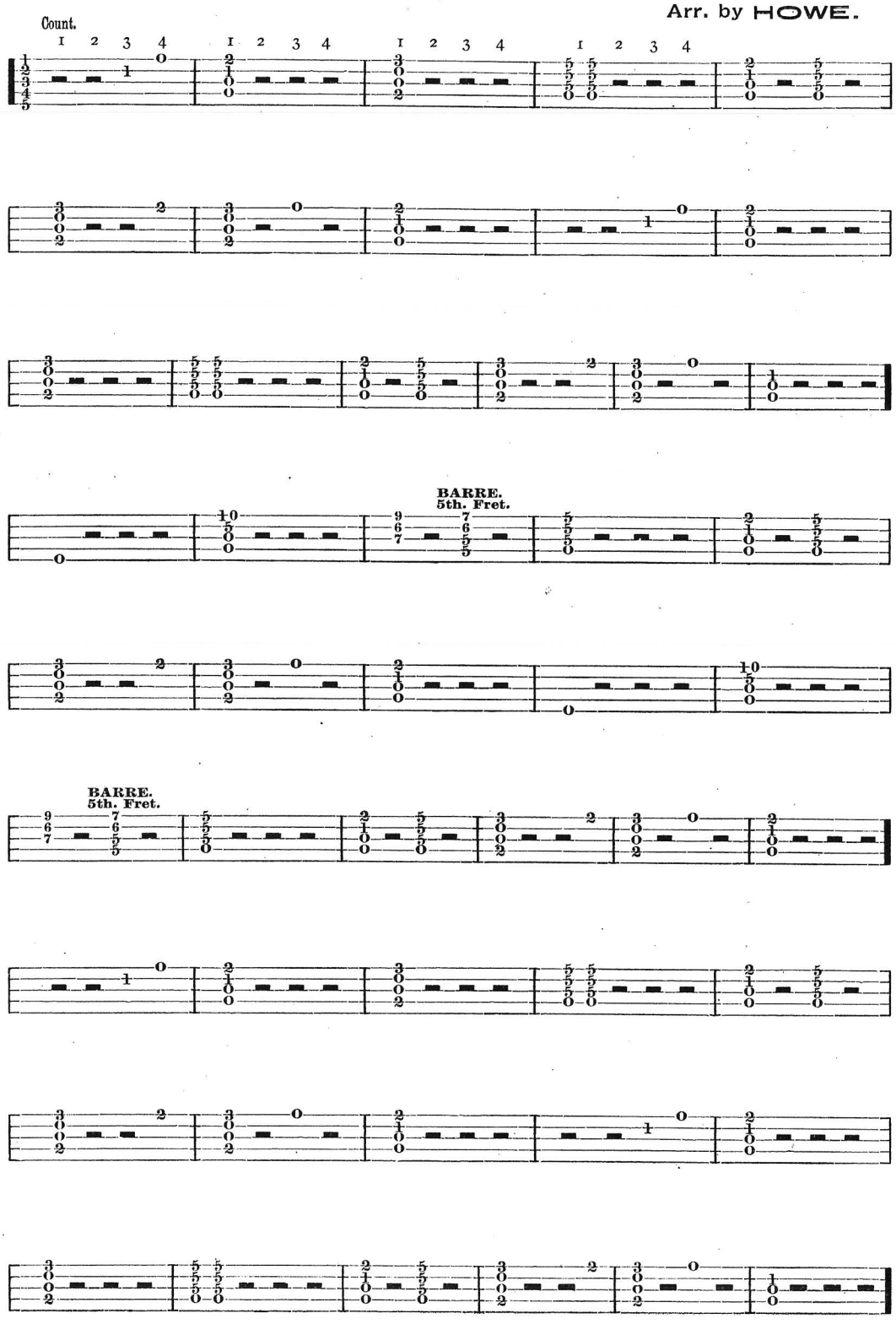
CHORUS.


She is the daughter of Of - fi - cer Por - ter, Is charm - - ing
Kit - ty; Laugh-ing and mer - ry, with lips like a cher - ry, So
gay and wit - ty: She's known, of course, as the
pride of the force, And the boys' de - - light!
She is the daugh - ter of Of - fi - cer Por - ter, And she's
Ending first time.
Ending second time.
all right!
right!

HOME, SWEET HOME.

BANJO.

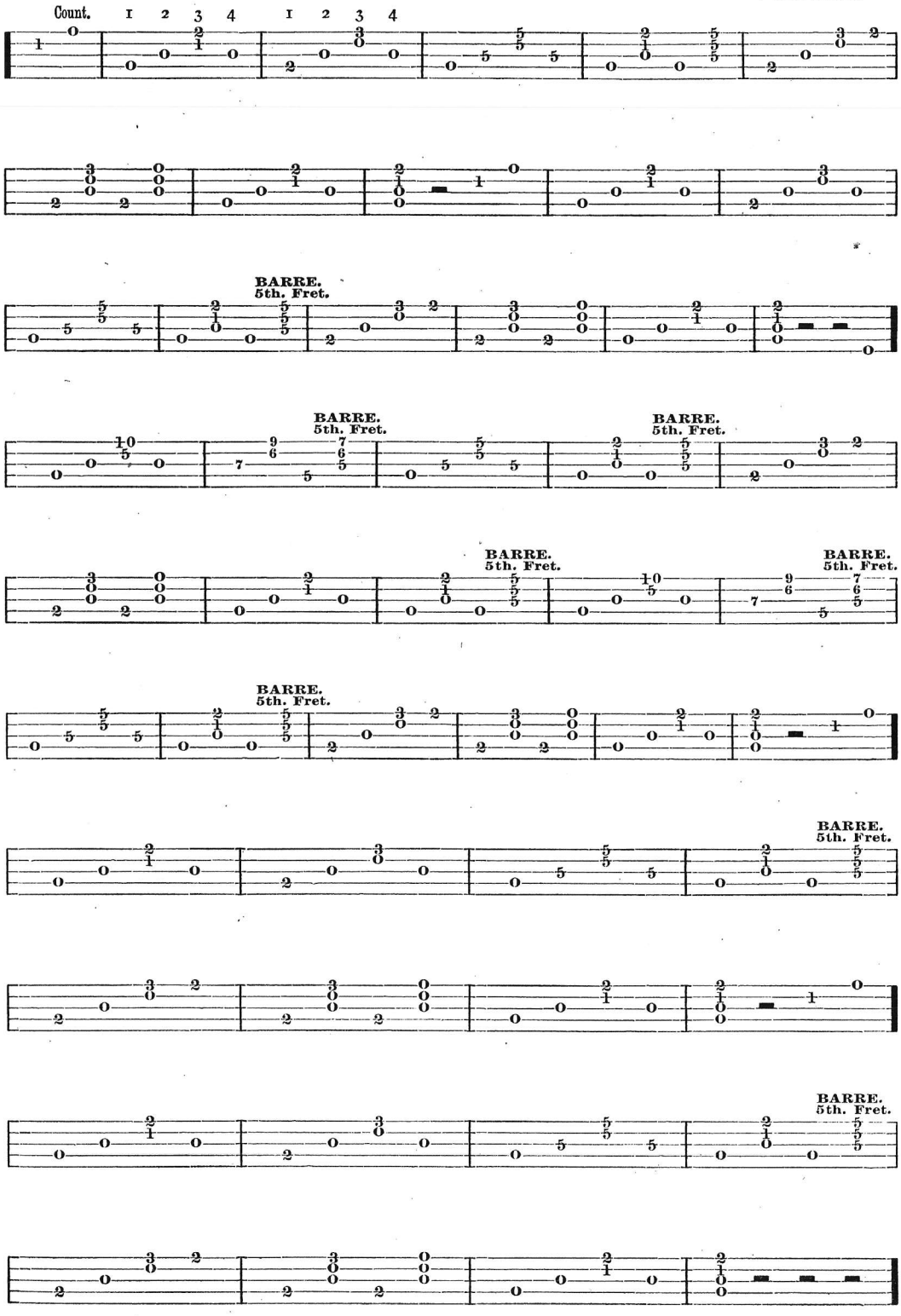
Arr. by HOWE.



HOME, SWEET HOME—VARIATION.

BANJO.

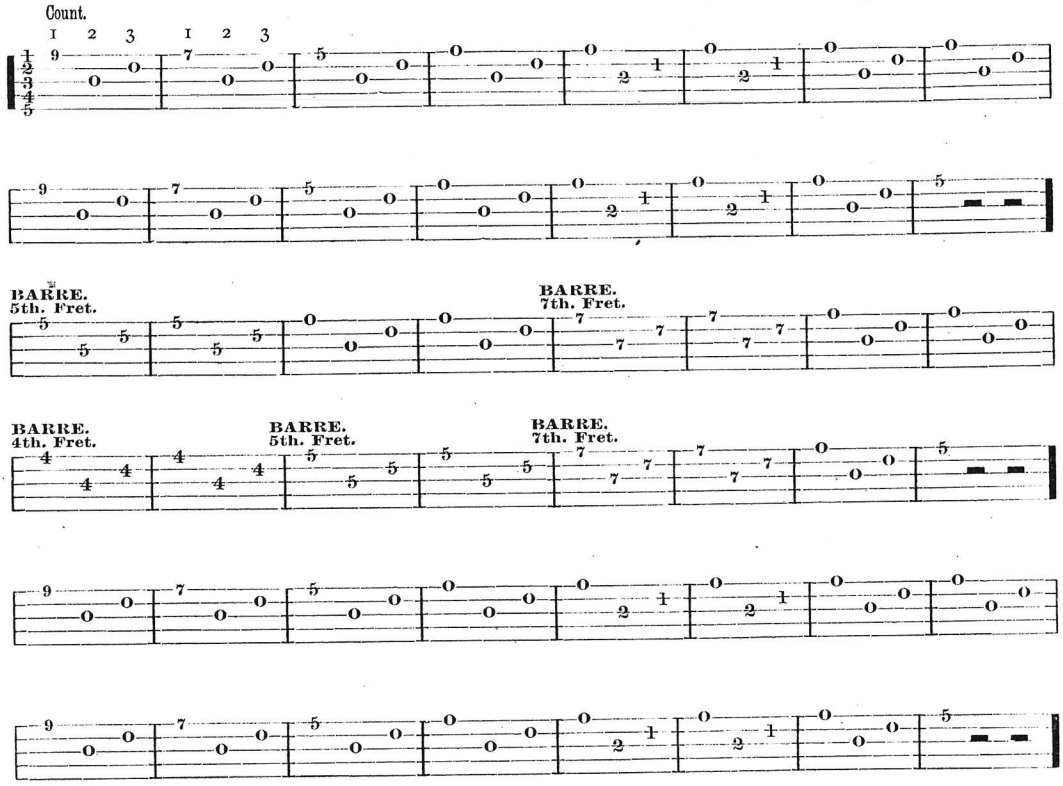
HOWE.



SPANISH FANDANGO.

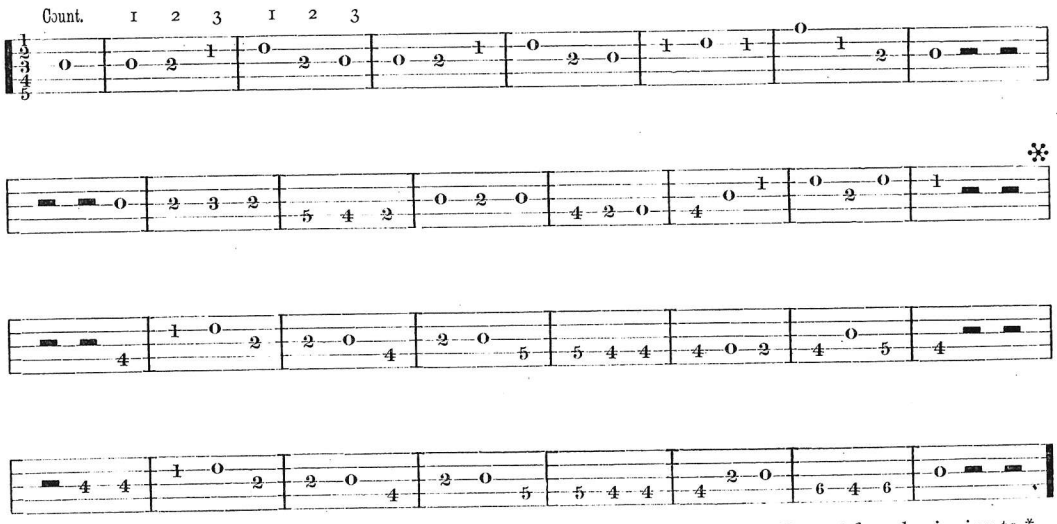
BANJO.

Arr. by HOWE.



I'M CALLED LITTLE BUTTERCUP.

From Pinafore.

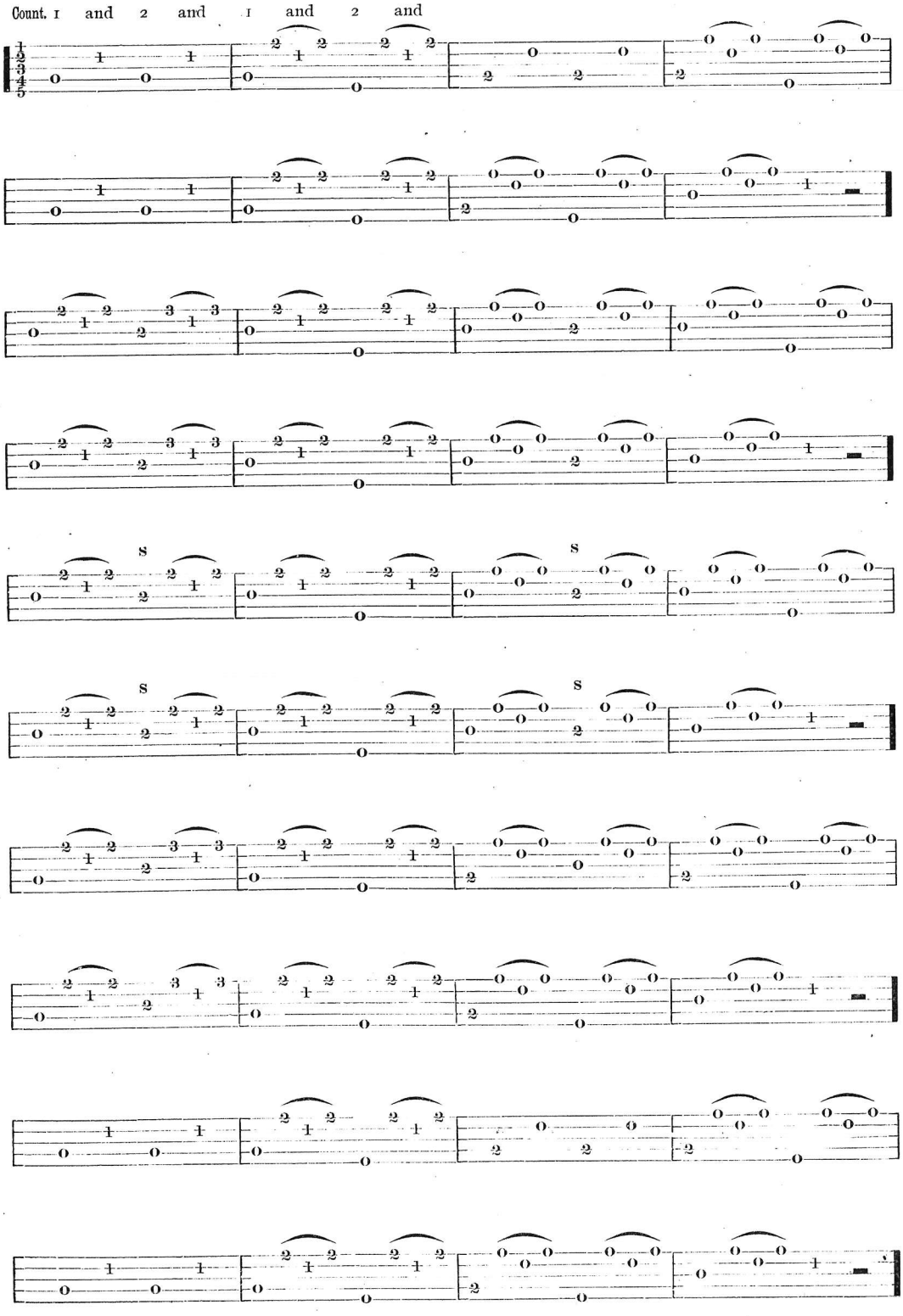


Repeat from beginning to *

TENNESSEE JIG.

BANJO.

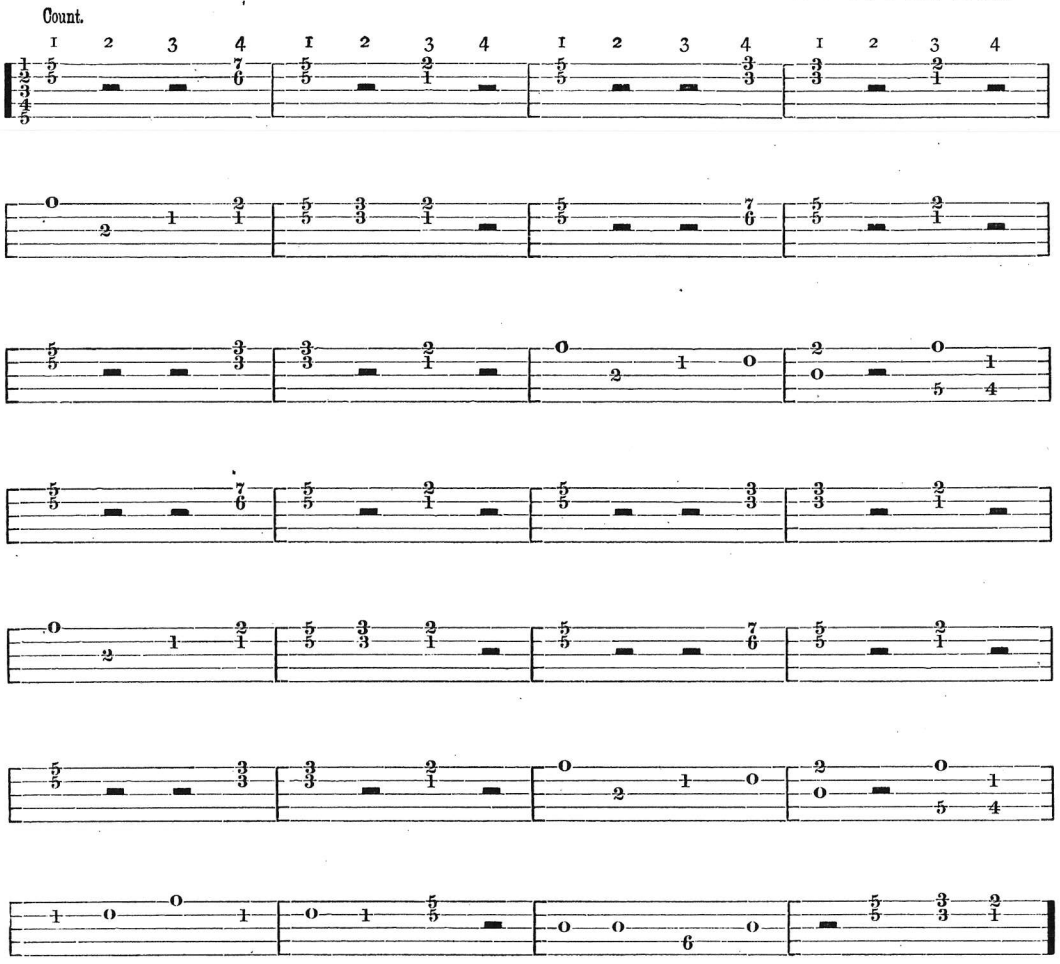
HOWE.



IN THE GLOAMING.

BANJO.

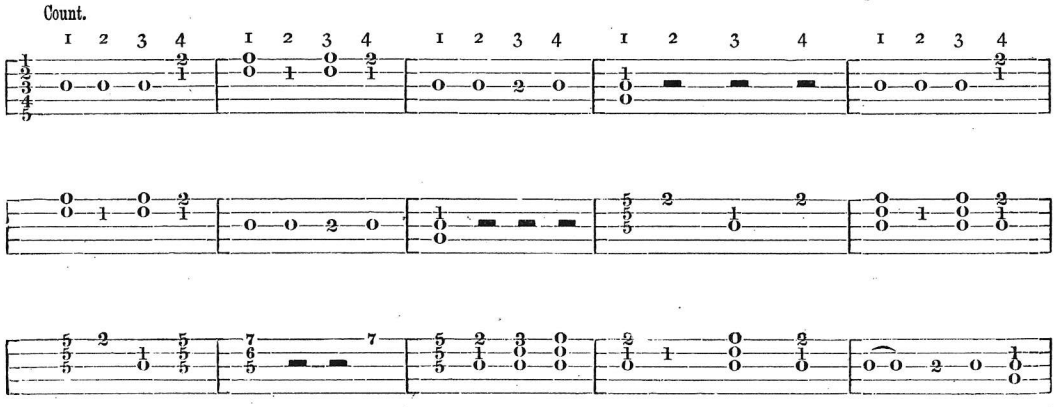
Arr. by HOWE.



COMING THRO' THE RYE.

BANJO.

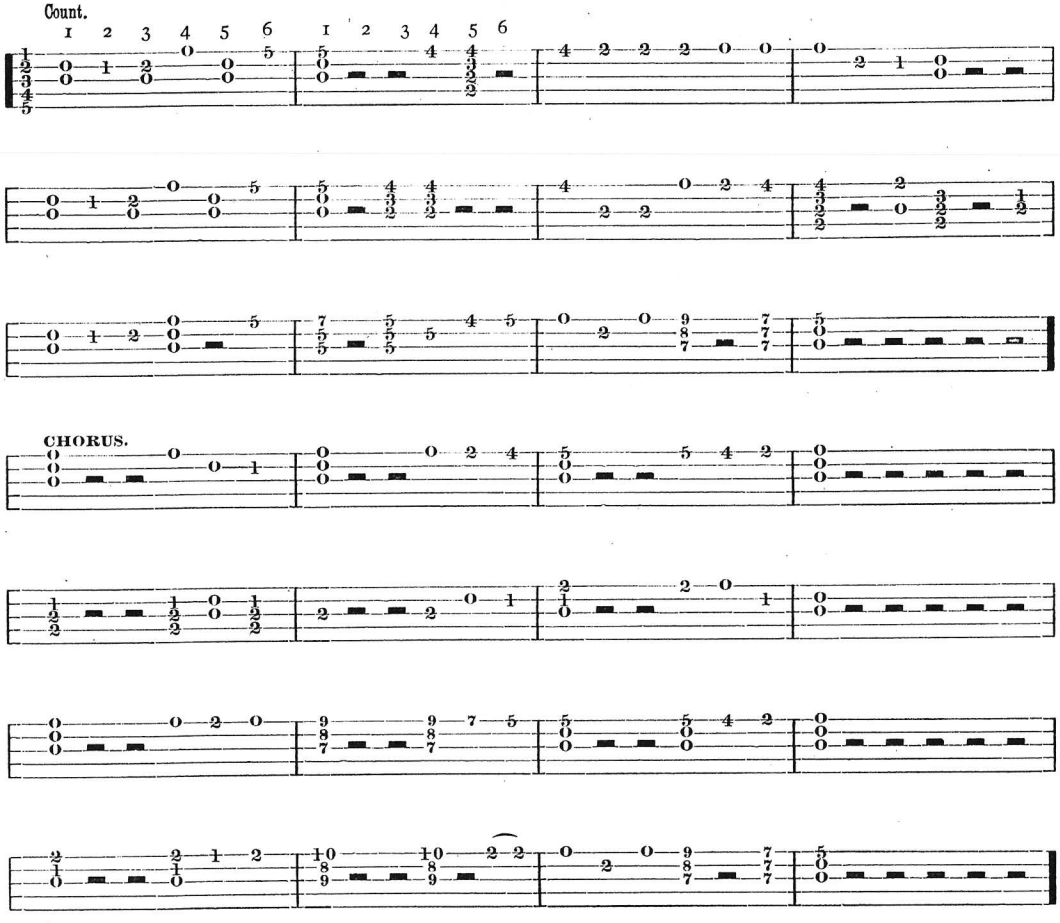
Arr. by HOWE.



WHAT SHALL THE HARVEST BE?

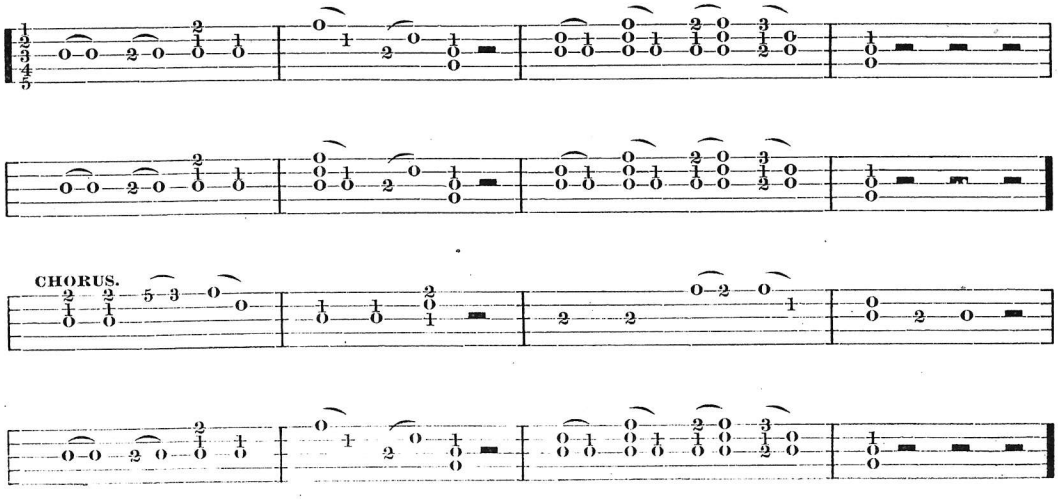
BANJO.

Arr. by HOWE.



RING THE BELLS OF HEAVEN.

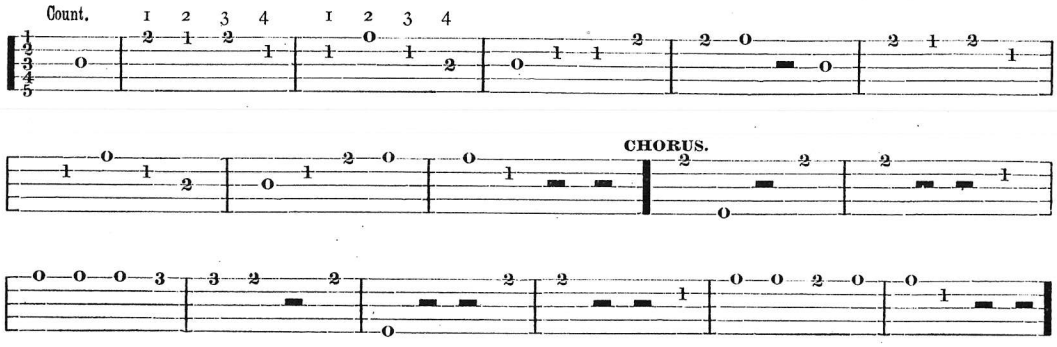
Arr. by HOWE.



WE'RE GOING HOME TO-MORROW.

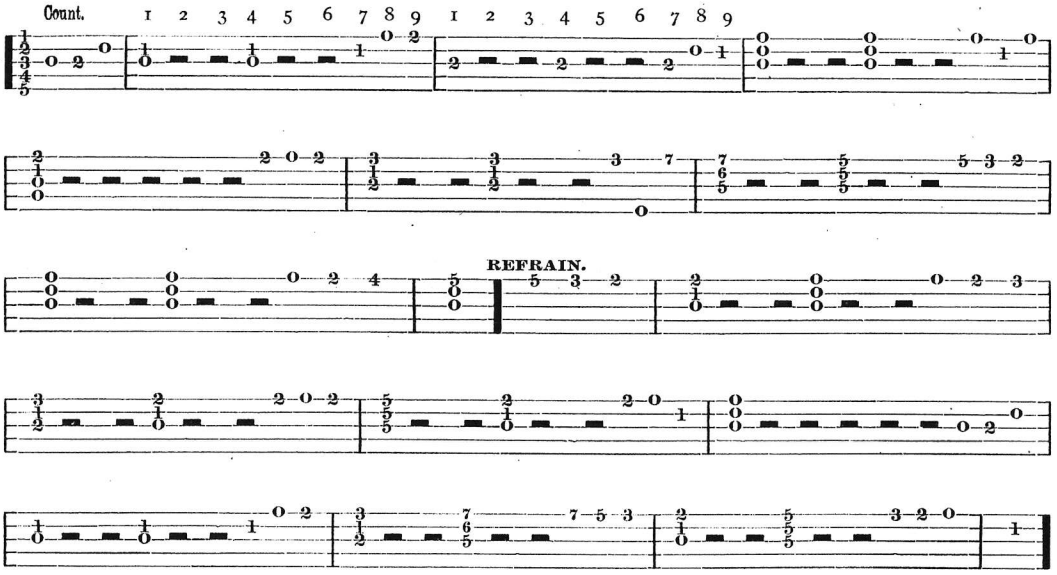
BANJO.

Arr. by HOWE.



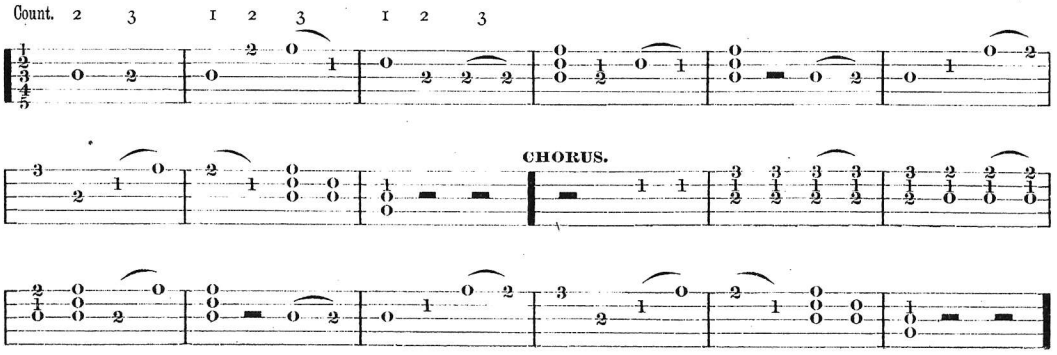
PRECIOUS PROMISE.

Arr. by HOWE.



LET THE LOWER LIGHTS BE BURNING.

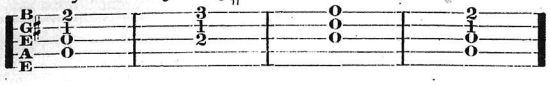
Arr. by HOWE.



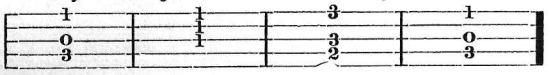
CHORDS FOR BANJO.

Major Chords.

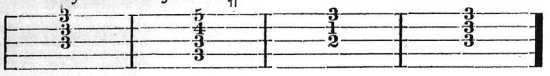
Key of A Major. 3♯.



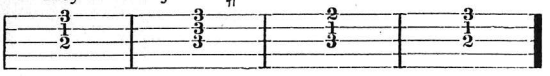
Key of C Major.



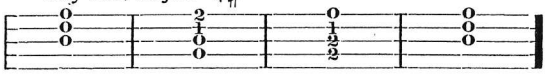
Key of G Major. 1♯.



Key of D Major. 2♯.

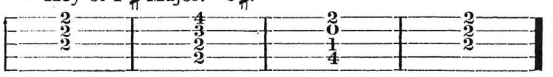


Key of E Major. 4♯.

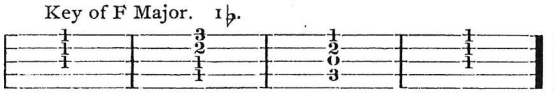


Key of B Major. 5♯.

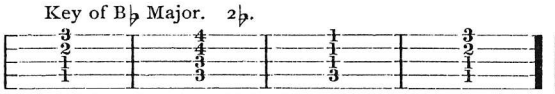
Key of F♯ Major. 6♯.



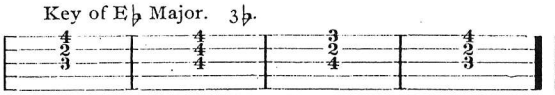
Key of F Major. 1♭.



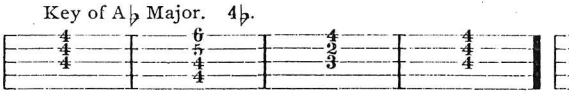
Key of B♭ Major. 2♭.



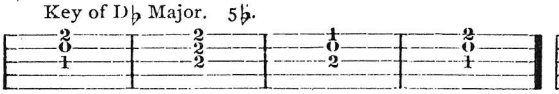
Key of E♭ Major. 3♭.



Key of A♭ Major. 4♭.



Key of D♭ Major. 5♭.

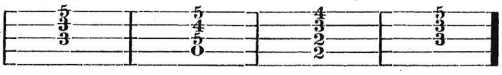


Minor Chords.

Key of F♯ Minor, relative to A Major.

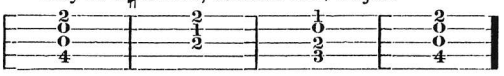
Key of A Minor, relative to C Major.

Key of E Minor, relative to G Major.

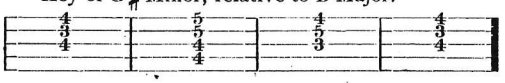


Key of B Minor, relative to D Major.

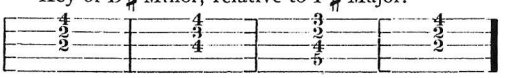
Key of C♯ Minor, relative to E Major.



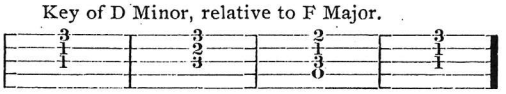
Key of G♯ Minor, relative to B Major.



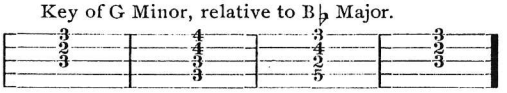
Key of D♯ Minor, relative to F♯ Major.



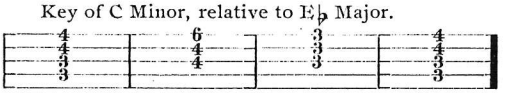
Key of D Minor, relative to F Major.



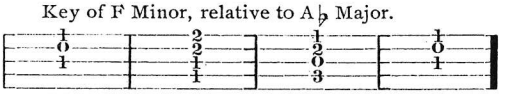
Key of G Minor, relative to B♭ Major.



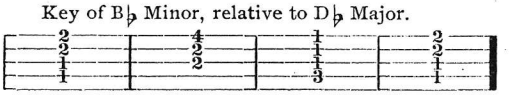
Key of C Minor, relative to E♭ Major.



Key of F Minor, relative to A♭ Major.



Key of B♭ Minor, relative to D♭ Major.

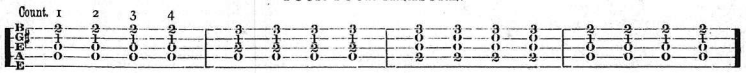


DIFFERENT STYLES OF ACCOMPANIMENT.

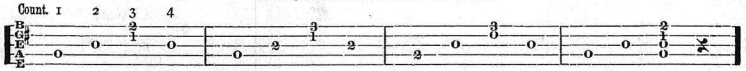
Key of A Major.

The five lines represent the five strings on the banjo. The figures on the lines indicate the fret at which to stop the strings When figures are written one over the other they are to be played together. O means to play the string open. The figures over the first measure indicate the Time.

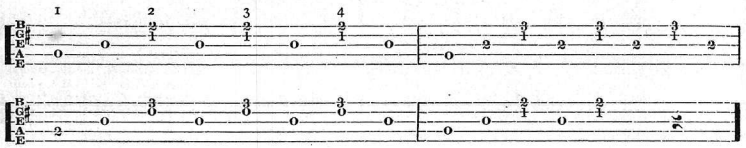
FOUR-FOUR MEASURE.



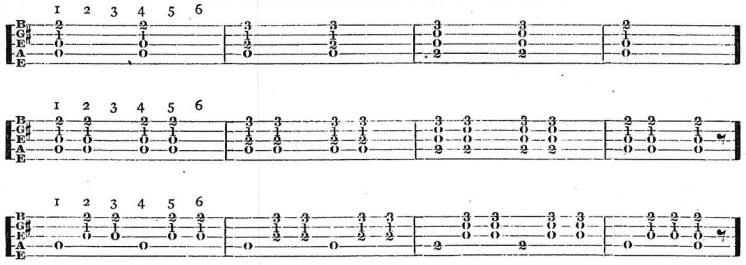
SAME, WITH BROKEN CHORDS.

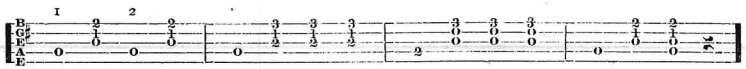


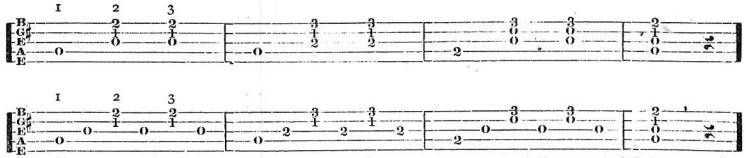
SAME, WITH BETTER EFFECT.



SIX-EIGHT MEASURE—THREE VARIETIES.



TWO-FOUR MEASURE.

THREE-FOUR MEASURE—TWO STYLES.



Howe's Improved Self-Instructors

FOR GUITAR, VIOLIN, MANDOLIN AND BANJO, WHICH TEACH WITHOUT NOTES, BY FIGURE NOTATION

MacMaster's New System for Guitar.

MacMaster's New System for Guitar is the very best system which teaches guitar by note, and we endorse this method unhesitatingly. We recommend it to all who are willing to devote a little more time to learning, and in the end be more proficient. When the guitar student has mastered this system he can play **any** piece by note. It contains Hints on Selecting a Guitar, How to String a Guitar, Care of a Guitar, How to Tune a Guitar, How to Tune by Octaves, How to Hold the Guitar, How to Finger the Strings, etc. It also contains **24 colored plates** which show **at a glance** how to play the major and minor chords. This system teaches by note, but at the same time it is **simplified** so that even a child can learn it. **A figure is placed in each note which shows you at a glance just where to play it,** and the directions are so explicit and are given in such minute detail, that there is no excuse for **anyone** failing to learn to play the Guitar by this system. There are in all, **29 illustrations** of the Guitar neck given (including the colored charts), to make the instructions so plain that even those who have absolutely no knowledge whatever of music **can understand them at a glance.** This Method will teach you **more** in **less time** than any guitar teacher in the world to whom you would pay from 50 cents to $2.00 per lesson. Well bound in boards, 72 pages. **PRICE $2.00,** by mail postpaid.

Comprehensive Violin Method.

For years it has been our desire to present for the consideration of our patrons a Violin Method that is at once simple and comprehensive. We have examined hundreds of Violin Instructors with this end in view and not until we found this Method did anything like a comprehensive system present itself. We found that very nearly all Violin Instructors were a complicated mass of notes and mysterious signs—easy no doubt for those who are fortunate enough to understand music, but wholly unintelligible to those who do not, but who wish to learn, and that too, without the aid of a teacher. Our specialty is Simplified Methods for stringed instruments, and we felt that we could not, in justice to our patrons, recommend a Method which was not in every way a simple, plain, Self-Instructor. **The Comprehensive Violin Method** is well named, for it is comprehensive in every sense of the word and is all its name implies. It is a large book of 100 pages, each 11 x 16 inches. It contains 50 half-tone illustrations, which are as good as photographs—in fact half-tone illustrations are made from photographs. For the nominal price of 10 cents, we furnish a chart to go on the neck of the violin. With this Chart and the Instructor, the task of learning to play the Violin is reduced to a mere matter of reading figures and placing your fingers on the proper place on the chart. The Instructor tells you by signs when to draw the bow down; when to draw it up; when to use middle of bow; when the upper half; when the lower half, etc. It is, we believe, as complete and simple as it is possible to make an Instructor. It is so arranged that each succeeding lesson is an advanced step and the contents range from a simple one-string exercise to Cavalleria Rusticana. The piano accompaniment is attached not only to the melodies, but to all the exercises, thus enabling any member of the family, who may play the piano, to render assistance from the very first lesson, which will greatly facilitate progress. The contents of this Method are much and varied. It begins with the rudiments, tells how to tune, shows correct positions, gives scale exercises, major chords, minor chords, and major and minor scales, and contains 72 Instrumental pieces. **PRICE,** including one Chart for violin neck, **$1.50.** We will send the Complete Method and Chart by mail, postpaid, upon receipt of price.

Music Notation for Mandolin.

Similar to our Music Notation for Banjo is the Music Notation for the Mandolin. This is the only Method we have ever known which teaches instrumental pieces on the Mandolin without notes. This method is complete, as it teaches the principal Chords in the Major and relative Minor Keys, as well as instrumental pieces. It tells all about tremulos, how to pick the Mandolin and how to tune it. In addition to the above it contains eighteen instrumental pieces, as follows, written entirely without notes, by figure notation, so simple that any person of ordinary intelligence can play in one hour:

Emoline Waltz	Cigarette Polka
Incog Waltz	Crescendo Polka
Pagan Waltz	Arkansas Traveler
Fisher's Hornpipe	Mandolin Waltz
Irish Washerwoman	Devil's Dream
Berlin Polka	Spanish Serenades
All Joy Galop	Chic Polka
Belle Isle Waltz	Violets from Mother's Grave
Ballet Waltz	March from Falka

The above pieces are selected as being especially suitable for Mandolin. They are easy and beautiful airs and the instructions make the execution of them simplicity itself. **PRICE $1.50,** by mail, postpaid.

Harmonica Charts.

It is not necessary to be familiar with music to master the Harmonica. You cannot make a discord, for, unlike other instruments, it is proof against it. You have the music up in front of you and can see at a glance what hole to blow, what hole to draw, how far to move the harmonica, and which way, by simply following a line and blowing or drawing, as the chart will show you. No person has any trouble in playing at a glance the piece before them on the chart. It is as sure to play as though you were to turn a crank of a hand-organ. After practicing a few times, you will be able to play it without the aid of the chart. We give full directions for holding the organ so as to produce a beautiful rich tone, how to play the air and accompaniment, both double and triple tongueing, and all the different ways that the professional player has given years of practice to obtain. This music is written so you can count the time and play pieces at sight. You can play strange music and play it as correctly as from the sheet music. We have in this chart made it so simple that anyone can master a piece in five minutes. Full directions of bars, strain count and length of notes on each sheet. Extra tunes may be ordered at any time; price 10 cents each. **PRICE.**—We send you 36 PIECES OF MUSIC AND A 10-HOLE, SILVER-KEYED, PROFESSIONAL HARMONICA that WE KNOW to be first-class in every respect, every one to be examined before shipping, postpaid, for **$1.00.** Minute directions accompany each box.

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We have just published a new call book of **Modern Quadrilles,** arranged and explained by Herman A. Strassburg, Jr., Professor of Dancing in the Strassburg Dancing Academy, of Detroit, Mich. This book contains all the modern Quadrilles, many new ones, and some never before published. It is printed in large type, on fine paper, and bound in very strong covers. It is made to last. Some of the new Quadrilles are New York Lancers, Saratoga Lancers, Polacca National Guard Quadrille, Diagonal, Waltz Lancers, Triangle and others. All the calls for these and others will be found in our **New Call Book of Modern Quadrilles.** Everyone who attends dances should have this book. **PRICE 25 CENTS,** by mail, postpaid.

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